

TIVADAR NACHÈZ

Klassische Meisterwerke

für Violine

aus dem 17. und 18. Jahrhundert, nach alten

Manuskripten zum erstenmal herausgegeben

und mit Klavierbegleitung versehen

- No. 1. DESPLANES (Piane di Napoli) (1680) „Intrada“ (Grave)
2. TARTINI (Giuseppe) (1692) „Thème Varié“
3. VIVALDI (Antonio) (1660) „Adagio“
4. EXAUDET (Giuseppe) (1710) „Menuetto“ (Danse
des Auvergnats)
5. GEMINIANI (Francesco) (1680) „Sarabande“
6. BARBELLA (Emanuelle) (1700) „Larghetto“
7. CHABRAN (Francesco) (1723) „Rondo“
8. TARTINI (Giuseppe) (1692) „Fuga“ in G
9. GAVINIES (Pietro) (1726) „Adagio u. Allegro“
10. NARDINI (Pietro) (1722) „Adagio“
11. LECLAIR (Jean Maria) (1697) „Tambourin“ in C
12. CUPIS (Francesco di Camargo) (1719) „Moto Perpetuo“



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Sarabande.

Francesco Geminiani (1680 - 1762).

Geminiani (Francesco) Violin - spieler, Komponist und Verfasser vieler theoretischer Werke, wurde 1680 zu Lucca geboren. Sein erstes Studium wurde geleitet durch A. Scarlatti, und später durch Carlo Ambrosio Lunati (genannt Gobbo) von dem er zu Corelli überging. 1714 kam er nach England, wo sein glänzendes Spiel ihn bald berühmt machte. Hier veröffentlichte er 12 Sonaten, (dem Baron von Kielmannsegge, dem Kammerherrn des Königs Georg I. gewidmet), die so großen Erfolg hatten, daß ihm befohlen wurde, vor dem Könige zu spielen. Bei dieser Gelegenheit begleitete ihn auf dem Cimbäl kein Geringerer als Händel. 1761 ging er unter dem Einflusse des Lord Essex nach Irland, wo er eine Stellung als musikalischer Leiter und Hofkomponist erhielt. Er starb zu Dublin am 17. September 1762, im Alter von 83 Jahren. Er schrieb eine große Anzahl Werke, sowohl Kompositionen als auch Theoretische. Unter den letzteren „die Kunst der Violine“ und „Guida armonica“.

Geminiani (Francesco), Violinist, Composer and writer of many theoretical works, was born at Lucca in 1680. His first studies were guided by A. Scarlatti, and later on by Carlo Ambrosio Lunati (called Gobbo), from whom he proceeded to Corelli. In 1714 he came to England, where the brilliancy of his playing soon made him famous. Here he published twelve Sonatas (dedicated to Baron de Kielmannsegge, Chamberlain to King George I.), which met with so much success that he was commanded to play before the King, on which occasion a no lesser light than Händel accompanied him on the Cembalo. In 1761 he went, through the influence of Lord Essex, to Ireland, where he received the appointment of musical conductor and composer to the Court. He died at Dublin, 17th September, 1762, at the age of eighty-three. He wrote a great number of works, both compositions and theoretical. Among the latter „L'art du Violon“ and „Guida armonica“.

Geminiani (Francesco) Violoniste, compositeur et auteur de nombreuses oeuvres théoriques, naquit à Lucca en 1680. Il travailla d'abord sous la direction d'A. Scarlatti, et plus tard, de Carlo Ambrosio Lunati (surnommé Gobbo), puis de Corelli. En 1714 il gagna l'Angleterre où l'éclat de son jeu lui acquit une rapide célébrité. Il y fit paraître 12 Sonates (dédiées au Baron de Kielmannsegge, Chambellan du roi Georges I) dont le retentissement fut tel, qu'il reçut une invitation à jouer devant le roi. Et pour la circonstance, ce fut Händel qui tint la partie de clavecin.

En 1761 à l'instigation de lord Essex il se rendit en Irlande, où il occupa la fonction de musicien et de compositeur de la cour.

Il mourut à Dublin le 17 Septembre 1762, âgé de 83 ans.

Il a écrit une grande quantité d'oeuvres, tant compositions qu'ouvrages théoriques. Parmi ces derniers: „l'art du Violon“ et „Guida armonica“.

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Der Verleger.

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L'Editeur.

Sarabande.

Francesco **Geminiani** (1680 - 1762).

Tivadar Nachez.

Andante. (Grave.)

The musical score is presented in three systems. Each system consists of a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andante. (Grave.)'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte). The piece ends with a double bar line and repeat dots.

First system of musical notation. The upper staff features a melodic line with a trill (tr) and a dynamic marking of *f*. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff includes dynamic markings of *mf* and *mf dolce*. The lower staff continues the accompaniment, with a *mf dolce* marking in the middle.

Third system of musical notation. The upper staff has a dynamic marking of *p* and the instruction *espress.*. The lower staff also features a *p* dynamic marking.

Fourth system of musical notation. The upper staff includes a *pp* dynamic marking. The lower staff also features a *pp* dynamic marking.



The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and features a melodic line with trills and slurs. The piano accompaniment is in grand staff (treble and bass clefs) and includes chords and single notes. A dynamic marking of *f* (forte) is present in the piano part.



The second system of musical notation continues the vocal and piano parts. The vocal line has a melodic line with slurs. The piano accompaniment includes chords and single notes. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.



The third system of musical notation continues the vocal and piano parts. The vocal line has a melodic line with slurs. The piano accompaniment includes chords and single notes. A dynamic marking of *mf marcato* (mezzo-forte, marked) is present in the piano part.



The fourth system of musical notation continues the vocal and piano parts. The vocal line has a melodic line with slurs. The piano accompaniment includes chords and single notes. Dynamic markings of *f* (forte), *p* (piano), *mf dolce* (mezzo-forte, dolce), and *p dolce* (piano, dolce) are present in the piano part.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) at the end of the system.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with trills and slurs. The left hand accompaniment includes chords and single notes. Dynamics include *pp* (pianissimo) and *perdendosi* (fading away) in the right hand, and *f* (forte) in the left hand.

Third system of musical notation, measures 9-12. The right hand continues the melodic line with slurs. The left hand accompaniment includes chords and single notes. Dynamics include *ff* (fortissimo) at the end of the system.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line with slurs. The left hand accompaniment includes chords and single notes. Dynamics include *ff* (fortissimo) at the end of the system.